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it does not follow that he chose to apply this treatment to Johnson because the latter was prominent in the life of the salons.

All this is by way of criticism of the development of Professor Tinker's thesis, or of the slight interest he seems to have had in presenting a thesis at all. It is not intended to reflect upon the thoroughness with which he has collected and digested the details of the varied correspondence with which he has made himself so familiar. The book illuminates certain sides of eighteenth century life and letters as no previous work has done, and the presentation is vivid and in the main convincing. It would be more valuable for the student if accompanied by a bibliography of the many sources drawn upon by the author. As it is, one is left to infer that these are limited to the references in the foot-notes, thus leaving some rather serious gaps in his data. For instance, there is no mention whatever of the rather well-known account in the *Observer*, No. 17, of an evening spent with certain easily recognized celebrities at one of the Feasts of Reason conducted by Mrs. Montagu ("Vanessa").

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*Las Paredes Oyen*, por JUAN RUIZ DE ALARCÓN, edited with introduction and notes by CAROLINE BOURLAND, New York, Henry Holt and Company, 1914. 12mo., xxx + 189 pp.

[Continued from p. 104.]

I, 647. *Darme yo por entendido*. 'Act on his suggestion' is nearer the meaning than the interpretation of the note. The speaker's statement means that he is under no obligation to obey a suggestion when it will be to his own undoing; not that he will pretend that he did not understand what Don Mendo meant, for he acknowledges (vv. 644-645) that he does. The same connotation of this participle is to be found in the French *c'est entendu*.

I, 739. This passage does not recall the classification of women in *Verdad Sospechosa*, I, iii, nearly as much as the tirade below, vv. 742-770, recalls Lope's *Noche Tolendana*, I, vi.

I, 740-741. *Quien . . . azar*. The expression here is not one of warning but of ill-wishing and would be more nearly rendered by something like the following: 'Bad luck to him who leads

others into uncertain places.' Spanish has no independent potential subjunctive to warrant the 'may get into trouble' of the note. *encuentro* and *azar* are not limited to plays with dice. When applied to dice *encuentro* referred not to doublets in general but to the high ones whose opposites formed the *azar* as may be seen from Lope, *Noche Toledana*, III, vii:

En el reves del azar  
Está el encuentro pintado.

I, 744. *en tu vida*: the *no*, now regularly omitted with this expression, was occasionally used by Alarcón, cf. *Bib.*, vol. 52, p. 143 b.

I, 803. *Extraña la cortesía*. Although *extrañar* means 'to find strange,' 'be surprised at,' sometimes even 'to surprise' (not generally given in the dictionaries), until elsewhere attested, the interpretation of the note 'to make to seem strange' should not be accepted. The meaning of the passage is not that their friendship 'makes courtesy seem strange' but 'makes it unnecessary,' 'dispenses with it.' The interpretation rests on the other meaning of the verb, 'to put away,' to 'put aside.'

I, 838. *Argeles*. Although the editor has correctly interpreted the passage, the translation by 'prisons or chains' will not fit into the rest of the text. More and necessary help would have been given by 'easily captivate the good-will of all' as equivalent to somewhat more of the passage.

I, 858. *momo*. Not as rendered, but 'a regular Momus,' i. e., a person who ridicules, not one who is ridiculous. The meaning of the word as given in the note is to be found, however, in Alarcón, *Prueba de las promesas*, III. The ordinary meaning of the word is 'grimace,' and the two meanings mentioned above are not dictionary acceptations. Momus, as god of excessive talkers, is referred to by Calderón, *Fortunas de Andrómeda y Perseo*, II.

I, 912. *Que los altares visite* does not mean necessarily 'to go the rounds,' but simply 'to go to church,' a thing forbidden to young ladies by night. Even by day they were allowed to go only when accompanied.

I, 990. *ya escampa*. This expression occurs too often both in Alarcón and elsewhere to be an abbreviation of anything. The ordinary meaning of the verb is, as the note says, 'to cease raining,' but it occurs occasionally with a subject where the meaning must

be something else. I have at hand only one, Alarcón, *Empeños de un engaño*, II, vi:

*Campana.* (Aparte) Vertió el poleo.

*Inés.* (Aparte) Ya escampa la tempestad.

Where the meaning seems to be:

*Campana:* (aside) The storm has burst!

*Inés:* (aside) The tempest is upon us!

I, 998. *Jordán.* The 'cosmetics' of the note are to be found in the *botes*, i. e., *botes de unto* as in Quevedo, *Zahurdas de Plutón* (*Biblioteca*, vol. XXIII, 315 b), not in the *Jordán*, the interpretation being 'The Jordan in which she bathes and renews her youth is her cosmetics.'

I, 1046-1047. *Así . . . estés: abonar* is poorly rendered by "give credit to." It means 'justify,' 'defend,' as may be seen by countless instances of the author—several in the play before us. Beltran being only a servant there is no need that he be forewarned. It simply means 'That's the way he defends his best friend, if you did not happen to know it.'

I, 1049. *La que a nadie no perdona.* The note does not give the literal rendering; note the feminine of the pronoun. Even in the original of the *romance* it means *she who*. Here the connection with the original phrase is much closer than the note indicates and 'Don Mendo's tongue is worse than death itself,' although not a close translation, is nearer the meaning. The use of *no* needs explanation; of course it would not be permitted today.

II, 6. . . . *de picado.* 'They got the better of me by taking advantage of my reckless playing,' or something similar, would have better annotated the passage than the note given. The use of *picarse* as mentioned in the note was exceedingly common in the seventeenth century. Harder for the beginner to seize is the use of *de* here, also the meaning of *cogieron*.

II, 63. *tijera* is a regular singular for 'scissors,' e. g., Alarcón, *Biblioteca*, xx, p. 94; Lope, *Premio del Buen Hablar*, III, iii; Quevedo, *La Hora de todos*, *Biblioteca*, XXIII, p. 400a.

II, 63-64. *La*, is not the indefinite feminine, but refers to *tijera*, the literal meaning of which it assumes. 'I was once with a certain blade who jabbed it (sc. the blade, etc.)' The pronominal pun hardly exists in English, although one might be made for the

occasion, *e. g.*, The boy sitting on the bough, made one (*sc.* bow), etc. In Spanish it is common, *e. g.*, Alarcón, *Desdichado en el Fin-gir*, I, vi:

¿Dió la vuelta?  
Ya la dió  
Y las diera mejor yo  
En la cama;

Alarcón, *Ganar Amigos*, I, vi:

Dadme esa capa por ésta,  
Cuyo color es el blanco  
Que siguen mis enemigos,

where *que* refers to *blanco* but as 'goal.'

*Pegar*, as mentioned by the editor, is transitive with object of the person affected; when used with the indefinite feminine *pegarla* or *pegarsela* it means 'to deceive.'

II, 114-120. The note treats of bull-fights in Madrid. Much more to the point would be a study of the bull-fights at Alcalá, cf. Alarcón, *Todo es Ventura*, III, iv and xiii. In passing, since the *Paredes oyen* was played in 1617 it is difficult to see what connection there is between bull-fights in Madrid in 1623 and bull-fights at Alcalá mentioned some six years before.

II, 127. *Tetis*. The editor has been no more fortunate than Hartzenbusch. Thetis as a personification of the sea is a commonplace from Silver Latinity down. Cf. *Lusiadas*, III, 115:

Já se hia o sol ardente recolhendo  
Para a casa de *Thetis*. . .

Rojas, *Viaje entretenido, Exposición de los nombres*, ("Tetis, hija de Celo y Besta, mujer de Peleo, madre de Aquiles y mujer de Neptuno") shows that the difference was both known and important unless we presuppose that Rojas thought that the same *Tetis* who was the mother of *Aquiles* was also the wife of Oceanus. *Manganilla de Melilla*, I, ii, v. 18-19, agrees perfectly with the *Lusiadas* and determines the person of the *Tetis* of our text, viz., *Thetis*. The mantle of Thetis, then, is the sea with which the sun is to be enveloped, thus aiding the conspirators.

II, 305-308. *Mas no fácil . . . favor*. Much more to the point would have been the explanation of *fácil*; not an adjective modifying Lucrecia, as the note might lead one to suppose, but an adverb.

II, 403. *Mudar . . . sabios*. The Latin is not as given but "Prudentis est mutare consilium." It is, moreover, a commonplace as in its other Spanish form "El sabio muda consejo, el necio no," or in the variant of Alarcón, *Mudarse por Mejorar*, I, i:

El mudar los pareceres  
Con causa, de sabios es.

II, 687-691. *O piensa . . . castigo*. "Para no darle el castigo" cannot mean 'because he believes that I cannot punish him'; *al necio* is not the subject of *piensa*; *nada* is not negative, but used on account of the interrogation. This use of a negative either in a question or in a clause depending on a negative is regular enough both in Spanish and French. ". . . et me voit-on mêler de rien dont je ne vienne à bout?, *L'Avare*, II, v, 'undertake *anything*'; ". . . nunca había leído en las historias . . . que ninguno los hubiese traído," 'that *any of them*.' Construction and meaning are perfectly clear,—'Does he think that he is in his own village, so that his rank and power will avail the stupid youngster a whit in his relations with me, and that I won't punish him?'

II, 796. *Preguntádselo*. The *princeps* was right but the editor is not fortunate in her interpretation. It simply means 'go ask,' 'just ask,' and is addressed by the Duke to Don Juan. The change of the *vos* form here to the *tu* form of v. 839 need cause no concern—they are back again at *vos* in III, 618 as they were in II, 641.

III, 54. *os valed*. The note does not give the usage even of Alarcón's time. The rule was that the pronoun object might precede the imperative provided there were an accented word preceding and no modifiers following. Of this usage the cases cited are examples; cf. however, Alarcón, *Examen de Maridos*, I, v:

Y así, Marqués, resolvéos  
A olvidalla o a olvidarme.

The rule is not without exceptions.

III, 55. *yo no paso por eso* does not mean "I do not admit that," but 'I do not accept your offer,' or something similar. *Pasar por* in the sense of 'admit' I am not familiar with. As 'submit to,' 'undergo,' (French *passer par*), it is still used; cf. Johnson, *Cuentos Modernos* (American Book Co.), p. 27—*pasó por todo*, 'accepted, put up with, everything,' not 'assented to.'

III, 207-208. *Diérasle . . . intento*. Inversion has nothing to do with this construction—here there is not even a subject to

invert. The example from *La Pródiga* is not to the point as it is a case of concession—‘even if,’—not of condition. What we have here is a fairly well distributed usage of parataxis, the co-ordinating of members of a sentence instead of the subordination of one to the other. An English case may be seen in sentences like

You scratch my back and I’ll scratch yours’ (proviso, condition), or ‘You may talk your fill, I’ll not go’ (concession). In Spanish the conditional parataxis regularly uses *que* with the second member as here, *que yo le diera*; so also Lope, *Quien ama no haga fieros*, I, i:

Estuviera [yo] en gran lugar,  
Que me saliera parientes

‘if I were only in a lofty position, *then (que)* I would have plenty of relatives.’ The concessive tends to use *y* as in the case cited in the note; so also Lope, *Acero de Madrid*, I, iv,

Dijeras mulo, y yo fío  
Que lo hubieras acertado

‘You might have called me a mule and *even then [y]* I think you’d have hit it.’

III, 283-284. *Quien no tiene . . . tiene*. Not as rendered; Spanish has no potential subjunctive; *Que* should bear accent. Render: ‘One who has nothing to lose’ or ‘who has nothing that may be said to him.’

III, 469. *viene rodado*,—not ‘*the case*’ that happens by chance in support of his theory but the *apothegm* in vv. 467-468 that occurs to his mind by chance.

III, 524. *el Marqués de Villena*. The information in the note is true but entirely extraneous to the difficulty; neither does *quiso* mean ‘would have delighted.’ The reference is to the legend that Villena had himself cut to pieces and put in a jar, where he intended to remain until things on earth should go to his liking. The last speech of the author’s *Cueva de Salamanca* speaks of the jar but fails to mention the conditions of his leaving it. References to the legend are common (*cado año* according to v. 524); and Quevedo *Visita de los Chistes* (*Biblioteca*, XXIII, pp. 339, ff.), gives the clearest account of the Marqués and what finally induced him to leave his retreat. Some of the things which the Marqués was waiting for may be found in Rojas, *Lo que Quería Ver el Marqués de Villena*. The meaning then is ‘This is the time that the Mar-

qués de Villena was waiting for. I must confess that I have heard that all my life but this time it is so pat . . .’ Cf. also Quevedo (*Biblioteca*, XXIII, p. 330): *El Mundo por de dentro*, “. . . Querer como el . . . nigromántico, salir de nuevo de una redoma. . .”

III, 667. *Que si culpado*. The note is incorrect in implying that his punishment will be all the severer in case she does not object to learn of his innocence, which is manifestly just the opposite of what the author is trying to say. The difficulty lies in the punctuation which Ochoa had already corrected. The construction would have been still clearer had the clause *que . . . ser* been inclosed in parentheses,—‘Listen to me a moment—unless you object to learning of my innocence—for if I am guilty my punishment will be the more severe.’

III, 925. *Buena pascua*,—not as rendered, nor equivalent to *Santas pascuas*, but a felicitation, ‘Congratulations,’ ‘good luck to you.’ Its opposite is *mala pascua*, *mala pascua tengas*, or similar, ‘Bad ’cess to you.’ *Santas pascuas* is merely an expression of resigned assent, ‘Very well, if you will have it so.’

If the purpose of the editor is, as suggested (Introduction, p. iv), to bring the text in question within the grasp of students in the fourth or fifth semester of their Spanish studies, there remain certain passages which need explanation, *e. g.*,

I, 177. *¿Cuánto va . . .* ‘How much will you bet on your seeing her?’ The same construction is found in II, 663 ff.: ‘What do you bet that he hasn’t said’ . . . etc. In either case the point of view in the dependent clause is that of the speaker,—note the negative in the first case, its absence in the second.

I, 204-205. *impedida . . . merced*, ‘too busy to receive, etc.’ There are two difficulties here: of *impedida*, adjective, meaning ‘busy,’ as in Molière, *Avare*, III, viii, “Dis-lui que je suis empêché”; and the more or less regular Spanish equivalent of ‘too . . . (adjective) to’ in the use of *para* alone without adverbial modifier, as in III, 223.

I, 210. *Leed*, . . . ‘Read, for it concerns a life, etc.’

I, 322. *aunque más . . .* here, as often, for *por más que* not ‘although more’ but ‘no matter how much I strive.’

I, 336. *Cosa cruel*,—simply ‘an awful bore,’ ‘a terrible nuisance.’ The following example of the corresponding substantive will illustrate its value,



## Crueldad

Es tener obligaciones,  
Que han de interrumpir los gustos.

Alarcón, *Mudarse por Mejorarse*, I, xiv.

‘It is a nuisance,’ etc. not ‘It is cruelty.’

I, 370. *Quería*, etc. ‘She wanted me for a husband about as much as if my grandfather were a Turk,’ *i. e.*, ‘not at all.’

I, 374-377. *Sin ser . . . deseo*,—a passage of some difficulty. ‘How about Theodora?—She didn’t want me for a husband.—Naturally enough: unless she lacks sense I don’t think any woman wants to accept the servitude of matrimony for a whole life when the love is on only one side’; *un* means ‘merely one’ as Alarcón, *Desdichado en Fingir*, I, iv,

No es una mujer liviana  
Por un amor.

‘not wanton merely for one love affair.’

I, 451. *esperanza*. To those unacquainted with the figurative use of colors and the ideas they represent in the seventeenth century explanation is necessary. ‘There is no need for summer to clothe the fields with green now that they hope to see you,’ hope being typified by green, as in *Desdén con el Desden*, II, iii. Jealousy, for example, was typified by blue, Lope, *Noche Toledana*, II, vi. That the figurative signification of colors was distasteful to some is evinced by Quevedo’s *Premáticas . . . Generales*, (*Biblioteca*, vol. XXIII, p. 430a) “Quítanse las significaciones de las colores, que son muy enfadosas. . . .” A still clearer use is that of v. 476 below, “Los campos de esperanza matizados,” or of Lope, *Hermosura Aborrecida*, II, vii. “Cómprame un poco de paño.—¿Qué color?—Satisfacción.—No sé qué color es.—Naranjada.”

I, 455. *en cristales*,—*i. e.*, ‘the rivulets will be so glad to have Ana look into them that they will solidify themselves that she may pass over them dry shod.’ The idea is taken up below, v. 478, *cristales cuajados*. The ‘silver bridge’ of v. 457 was not coined for the occasion but existed already in the proverb, “Al enemigo que huye hazle puente de plata.”

I, 539-542. *Del vestido . . . lugar*, although not difficult in general significance, is by no means easy of analysis. The difficulty lies in determining antecedent and value of *lo*, v. 542; exact interpretation lies in the comprehension of a construction treated above (on II, 63-64)—that of a pronoun taking up its antecedent

in a different meaning. *Lo* in this case refers to *color* of v. 539, but takes it up in the sense of 'appearance,' 'likelihood': 'I am asking him the reason of his gala attire. Since the time and place show likelihood (*lo*, sc. *color*) of his accompanying you.'

I, 613. *asegurar* has the rare meaning, 'to be assured against.' *Seguro*, 'safe [against]' is not uncommon, e. g., II, 537; *Don Quijote*, I, 27, "segura . . . de la traición."

II, 454. *Adan*,—not 'the last man in the world,' but 'the man of the highest rank.' 'Servant as I am, I would not marry him though he were of the highest rank in the world.' Adam as the source of the world's nobility is the subject of a pun in Alarcón's *Desdichado en el Fingir*, I, xiii,

Y el que a todos honra dió,  
Que fué Adán, ¿no fué criado?

'Wasn't Adam, who brought honor to all, created ['a servant']?'

II, 820. *¿Cosa que algún hecho intente . . .* 'Do you mean for me to undertake something likely to cost us dear?' *Cosa que* as introducing an incredulous question would seem to need attention. One example will suffice;

*Rey.*        ¿A que vienes . . . . . A casarte?

*Dorothea.* Sí.

*Rey.*        ¿Cosa que fuese con él?

(Lope, *Niña de Plata*, III, xiii).

'Do you mean with *him*?'

II, 847. *Como eso puede el dinero*.—*Como* limits *eso*, does not govern *puede*, 'Yes, money accomplishes things like that.' The whole expression of the text is a stock phrase as in Lope, *Flores de D. Juan*, I, viii; Lope, *Bobo del Colegio*, I, iii, and elsewhere. *Como eso* is the unit and is found with any verb desired. "Como esas cosas andan impresas," "Como eso dirá Plinio," Lope, *Dorothea*; here too belongs "Como eso no habrá llegado," *Don Quijote*, I, xviii, so variously interpreted.

III, 878. *No te me puedes quejar*,—a regular pronoun order, as in Lope, *Moza de Cántaro*, II, xvi; "¿Quién te me enojó?" See Weigert, *Untersuchungen zur spanischen Syntax*, Berlin, 1907, p. 59. ". . . no te me equivoques en el peso." Galdos, *Electra*, III, 1.

III, 552. *va de tristeza*. This common expression needs explanation. Its meaning is 'Very well then, *be* sad,' or the like. *Va* is probably a disguised subjunctive corresponding to *vaya*, as the *vamos* of the imperative and the *vais* of II, 830 correspond to

*vayamos* and *vayáis*. In fact *vaya* occasionally occurs in this stock phrase, e. g., Tirso, *Por el Sótano y el Torno*, II, XV;

*Jusepa.* De soneto portugués *vaya*.

*Polonia.* Va de Portugal.

Calderón, *Casa Holgona*, "Pues *vaya* de letra y baile"—'On with your song and dance.' One example will suffice of the ordinary *va de*: Alarcón, *Prueba de las Promesas*, III:

Haréle si supiere;

Va de encanto.

'I'll see if I can do it; here goes for the charm.' Of a more rare use is the "*va la consulta*" of Alarcón, *Examen de Maridos*, II. To close with another stray form of the verb under discussion—the imperative second person *vá* for *vé* as in *Don Quijote*, II, xlvii, and in Torres Naharro's *Comedia Himenea*, I, "*Va de mi*," "*Vame por mi vihuela*," may be mentioned.

Naturally no two editors would agree as to exactly what points in a text needed annotation or were worthy of attention, but there would seem to be no doubt that, considering the time and space given to various notes in this book on matter which is available elsewhere, there should have been space for some of the points to which attention has been called. It is to be hoped that still more work will be done in editing texts of the seventeenth century, a period which offers so much that it is worthy of study but which offers such difficulties to the newcomer in the field.

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## CORRESPONDENCE

### SPENSER'S BIRTH-DATE

Spenser himself speaks of "mery London, my most kyndly Nurse, that to me gaue this Lifes first native sourse" (*Prothalamion*, 128-9). Since many of the parish registers of London perished in the great fire and the date on his tombstone in the Abbey is a conjectural emendation of an obvious error, direct testimony as to his birth-date is lacking. Hypotheses usually begin with Spenser's statement in *Amoretti*, that the year he has been in love seems